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Icel. *hrīð*, 'storm,' especially 'snow-storm.' *Hrýðge* may therefore be translated 'snow-covered.'

2. *Gifts of Men* 93.

In this poem, lines 91-94:

*Sum cræfti hafað circnyttā fela;
mæg on lof-songum Līfes Waldend
hlūde hergan; hafað hēalīce
beorhte stefne,*

the second *hafað* should be changed to *hefeð*. The copyist has by mistake repeated the *hafað* of two lines above. The verb *hæbban* is not elsewhere found in similar use, whereas *hebban* is used with *stefne* in *Exod.* 276, *hōf þā for hergum hlūde stefne*; *Exod.* 574, *hōfon hereþrēatas hlūde stefne*; *Ps.* 92.4, *hōfon heora stefne strēamas*.

3. *Seafarer* 69.

This line has already sustained one correction, Grein's *tīd āgā* for ms. *tidege*. The passage involved (68-71), as thus amended, reads:

*Simle þrēora sum, þinga gehwylce,
ær his tīd āgā, tō twēon weorþeð:
ādil oþþe ylðo oþþe eeghete
fægum fromweardum feorh oðþringeð.*

Wülker has explained that *þinga gehwylce* means 'in any event.' The antecedent of *his* must be supplied from the context, unless we go fourteen lines back to *beorn* (l. 55).

But, like much else in the *Seafarer*, the passage is still obscure. What is meant by *tō twēon weorþeð*? 'Becomes doubtful?' I propose to read *tō tēon weorþeð*, 'becomes his ruin, destroys him.' Compare *Rid.* 51. 3, *ðone [the dog] on tēon wīgeð fēond his fēonde*, and (for the similar use of a related word) *Blickl. Hom.* 51. 9, *eal hit him wyrð tō tēonan*.

4. *Fates of Men* 8.

The lines to be considered are 7-9:

*Fergað swā ond fēdað fæder ond mōdor;
giefað ond gierwað; God āna wāt
hwæt him weaxendum winter bringeð.*

The verbs are used with reference to the child (*beorn*, l. 3). Cosijn (*Beitr.* xxiii, 125) proposes *frēogað* for *fergað*, certainly an improvement. But, with either reading, the four verbs are not used in a similar manner. If the word *beorn* were expressed it would be the direct object of

three of them, but the indirect object of *giefað*. Rhythmically, also, there is objection to *giefað*, in that its first syllable is short, whereas a perfect balance with *frēogað*, *fēdað*, and *gierwað*, would demand a long first syllable. I suggest *gīemað*. Although this word is ordinarily followed by the genitive, Bosworth-Toller cites one instance of its use with the accusative, *Lev.* 26. 41, *ic gīyme mīn wedd*. I need hardly dwell on the additional point that *gīemað* makes better sense.

5-6. *Wonders of Creation*, 85 and 88.

Lines 82-85 of this poem run as follows:

*Forþon swā teofenede sē þe teala cūpe,
dæg wiþ nihte, dēop wið hēan,
lyft wið lagustrēam, lond wið wāge,
flōd wið flōde, fisc wið gūm.*

The expression *flōd wið flōde* is not in harmony with its five accompanying phrases, as it alone does not consist of a pair of opposites. For *flōde*, read *foldan*.

In l. 88, the word *meahtlocum*, ins. pl. of **meaht-locā*, has been overlooked by the lexicographers, and does not appear in any OE. dictionary.

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CHAUCER'S IDENTICAL RIMES.

An examination of the *Ryme-Index to the Ellesmere MS.* of Chaucer's *Canterbury Tales*, shows that Chaucer used identical rimes with a frequency that can hardly be called "sporadic." In all they number 657, of which two-thirds (447) are such as *recchelees-waterlees*, *tappestere-beggestere*, *fetisly-solempnely*. With these endings, 42 are words in *-tie*, 51 are words in *-nesse*, and 130 are words in *-ly*. There are 123 cases of compounds, such as *served-reserved*, *benefice-office*, *affect-infect*, *lond-Engelond*. In 67 cases the words are identical in sound, but have different meanings, as *in myn armes-god of armes* (64 / 22478). In four cases the words are used as different parts of speech:

right n. obj. and adv. 88 / 3090,
wight n. obl. and adj. 264 / 3457,
wise n. obl. and adj. 272 / 3705,
wyse n. obl. and adj. plu. 406 / 116.

In five cases the words are different forms of the same verb:

caste 1 s. pres. and 3 s. perf. 62 / 2171,
fare inf. and pp. 70 / 2435,
telle inf. and 1 s. pres. 143 / 411,
tolde 1 s. perf. and 3 s. perf. 158 / 880,
bye v. and inf. 278 / 3898.

And in eleven cases the words are absolutely identical. These instances are:

<i>wey</i>	89 / 3133,	
<i>woot</i>	143 / 439,	
<i>was</i>	153 / 752,	
<i>wyse</i>	155 / 796,	
<i>contree</i>	191 / 1908,	(in a 7-line stanza).
<i>sente</i>	263 / 3403,	} (in an 8-line stanza).
<i>two</i>	270 / 3643,	
<i>broughte</i>	278 / 3884,	
<i>he</i>	278 / 3904,	
<i>smale</i>	415 / 382,	
<i>reste</i>	439 / 1132.	

These eleven clear cases of absolutely identical rime are worth noting because Professor Skeat, in his edition of *The Prioresses Tale*, says (on page 215): "Chaucer sometimes rimes words which are spelt exactly alike, but only when their meanings differ." And on page LXVIII: "words thus repeated must be used in different senses." I cannot find that he either retracts or modifies this statement in his complete edition of Chaucer.

[It may be worth while to note that *wyse*, which Mr. Cromie quotes as riming with itself in 269 / 3609, occurs only once in that stanza; and that seven other cases of identical rime in the Ellesmere ms. are changed in Skeat's edition. These are:

53 / 1832	<i>doutelees</i> ,	in Skeat	<i>recchelees</i> ,
158 / 910	<i>sone</i> ,	"	<i>eft-sone</i> ,
275 / 3788	<i>sone</i> ,	"	<i>eft-sone</i> ,
401 / 2278	<i>is</i> ,	"	line changed,
416 / 418	<i>name</i> ,	"	<i>fame</i> ,
437 / 1069	<i>supposed</i> ,	"	<i>purposed</i> ,
470 / 2234	<i>sette</i> ,	"	<i>fette</i> .]

As there are some 8800 rimes in the *Canterbury Tales*, the 657 identical rimes form almost seven and one-half per cent. of the whole number, a percentage, which, so far as I know, is more than twice that found in any modern English poet.

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MODERN FRENCH LITERATURE.

H. SCHNEEGANS, *Molière*. Berlin, 1902, xi, 261 pp.

Professor Schneegans' excellent biography of Molière (which forms the forty-second volume of the well-known series *Geisteshelden*, published by Ernst Hofmann and Co., Berlin) is divided into eight chapters: I. *Kindheit und erste Anfänge*, II. *die Wanderjahre*, III. *die Zeit des Suchens und Tastens*, IV. *Heirat und Schule der Ehe*, V. *die Jahre des Kampfes*, VI. *die trüben Jahre*, VII. *In der Schule der Alten und im Dienste des Königs*, VIII. *das Ende*.

From the short preface the reader may already guess that Professor Schneegans, not content to compile and render intelligible to a vast circle of amateurs and novices the chief results gained by the patient and laborious researches of the last twenty years, intends to represent the great French genius in a new light, firstly, by strictly observing the chronological order (which had been neglected by former biographers), secondly, by assuming a more comprehensive stand-point, from which the originality of the poet might be more clearly discerned than in former days. Professor Schneegans, the well-known scholar and excellent Molière-connaisseur, is indeed fully entitled to express new opinions and thoughts of his own on this subject, though it cannot be denied that the long row of essential discoveries concerning the life and works of Molière appears to have come to a close. In this case, perhaps, the strictly chronological order has its drawbacks. I believe that the juxtaposition of the principal events of the poet's life and comedies of approximately the same date, urged Professor Schneegans more than was necessary to insist on the sombre reflexes which the bright garment of Molière's Muse fatally caught from dreary episodes of his life. Ph. Aug. Becker (*Literaturblatt für germ. u. roman. Philologie*, Februar, 1902) objects to the "*zu lyrische Auffassung des Komikers*." But who can help falling now and then into the alluring habits of Paul Lindau? Especially with Molière, whose unwise marriage must have now and then galled his wit and humor.

A few trifling remarks may not seem out of place. On p. 4, Professor Schneegans calls the French "*leichtsinnig*". This severe mode of judging the character of a whole nation reminds me